



folk-horror effectively disappeared from cinemas in the UK and world. A question comes to mind and remains unanswered- what happened to folk-horror in the 1980s? Rather than focusing on demographic or economic factors, I look at how folk-horror's social-cultural roots were dramatically impacted by an outside force. There was a massive cultural shift that coincided folk-horror's temporary hibernation- the eruption of nuclear peril. The nuclear 1980s were a paralysing force in the maturing themes that energised folk-horror and pushed folk-horror communities into figurative bunkers.

Nuclear danger was not absent from folk-horror's first age, though. In fact, its age of flourish was bookended by two tales from Nigel Kneale. *THE ROAD* and *QUATERMASS CONCLUSION*,

THE NUCLEAR HAUNTOLOGY OF FOLK HORROR

Words: Kevin Cooney

"The Stone Age may return on the gleaming wings of science,"
-- Winston Churchill, *Sinews of Peace* speech

It starts in the countryside. Still glens and breezy fields conceal stories centuries or millennia old. Accounts emerge from these ancient forests and landscape, fairy tales, folklore or myths, remembered and repurposed for each new generation. In the 20th century, the furrows and fields of Britain

spawned a sub-genre of horror film that tapped a broad supernatural heritage. Folk-horror emerged in the 1960s and found its footing as a horror class with films like the *WITCHFINDER GENERAL*, *BLOOD ON SATAN'S CLAW*, and *THE WICKER MAN*. As the decade of the 1970s became the 1980s, however,

Englands historischer Roman-Bestseller jetzt als großer sensationeller Farbfilm!

IN DEN KRALLEN DES HEXENJÄGERS

Regie: P.Haggard · Mit Patrick Wymark und Linda Hayden
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 Eine TIGON BRITISH · CHILTON Farbfilm-Produktion im Verleih der GEM